

ner is wrongly said to have borrowed the best of his instrumental devices. Of course orchestras have been improving ever since they were first formed, and Wagner made use of all the discoveries of his predecessors; but he was a bold innovator on his own account. He had a wonderful facility in the invention of new combinations of instruments, an instinct for effect which was like Titian's eye for color and Swift's ear for rhyme. But apart from a gift in the choice and blending of tones, he had peculiar ways of using the different groups of instruments. Others before him, especially Beethoven and Meyerbeer, used to divide the violins, horns and so on, occasionally and for special purposes. Gluck and Mozart (most people suppose) discovered the overpowering effect of harmonies on the three trombones. But Wagner did habitually what the others only thought of attempting now and then; and he did it less for exceptional effects than for

Continued on Fifth Page.